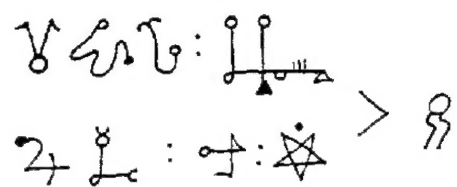


FENRIR

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The Girl Goddess

S.R.

Being a teacher, I had for a long time been aware of how some girls embodied some features of the goddess in her youthful aspect. Sometimes, this was expressed in a sexual way, sometimes it was not.

One girl in particular stands out in memory. She was twelve at the time, a slim thing with long often unruly sandy coloured hair whose eyes at times suggested a sexual understanding of someone much older. Sometimes she would look at me and smile, as if she knew my secret, thrusting her burgeoning breasts out. Sometimes she seemed to be saying 'I want you to kiss me'. Yet, when these fleeting moments had gone, she was just like any other girl of her age. It was almost as if in those moments the girl goddess was teasing and tempting me.

Yet it took me a while to understand that the goddess was within her in those sometimes tender, sometimes sexual moments - that she was or could be a vehicle for that beauty, charm, grace and sensuality - and I nurtured the secret desire to make those moments last, to bring them about, to capture them in her or some similar girl. Was this the yearning about which Sappho spoke:

If you forget me, think
Of our gifts to Aphrodite
And all the loveliness that we shared*

But mention of this subject was difficult, even among gay friends. So it was avoided until I some years later came to teach another of those gifted by the goddess.

She was fourteen when it started, and would wait for me after lessons and after school, on any pretext. It was flattering having such a pretty girl have a crush on me but I kept a professional distance. She took to learning the violin and persuaded her parents to give her private lessons - with me, as I taught violin. I wanted to refuse, and accept. Perhaps it was ordained, but I accepted her parents offer.

Being alone and near her became difficult although for months nothing happened, except violin lessons in my house. Then one day as we sat on the sofa drinking coffee after a lesson and chatting about music and school, waiting for her father to collect her, I blurted out: 'You look quite beautiful.' It was true, she did, with her dusky complexion, dark hair and well-formed breasts. We seemed to understand one another without words - she smiled and then we were embracing and kissing, laughing and crying. And next week, a slightly more intimate touch, caress. A week after that, our lesson together forgotten, I touched her breasts for the first time before unbuttoning her blouse - afraid and exulted at the same time. A few weeks later we shed each others clothes to become lovers for the first time. And she was only fifteen.

It was pleasing, and fearful - I was afraid of exposure, of her parents, the school, discovering our secret. I felt guilty - had I betrayed my trust? Was I taking advantage of her? For months I anguished over it all. She expressed her love for me, and we were happy together. Our relationship seemed natural and beautiful. We discovered things together, played music together (her playing improved!), made ecstatic love (she seemed insatiable at times!).

* Editorial note: Or as another, more accurate translation says -

Go happily, remembering me
For you know what we shared and pursued.
If not, I look backwards to remind you
Of the sensuous times we had.

But guilt began to poison me. We were careful at school, with her parents, but it was all a strain - for me, for she seemed to take naturally to the situation and not worry about it. I hated the lies, the deceit. I wanted to be open and honest, to tell others about our love. But it was impossible. I began to quarrel with her, find fault with her or the way she did things. For a few weeks, sheer hell. But then I understood why I felt that way - it was the guilt. So we talked about it. We loved each other and saw nothing wrong in our love or the natural sexual expression of it - it was others who would not understand, who would condemn us. 'You make me happy' she said once, 'that's all I care about'. I remembered that, and the guilt declined, although a longing for openness with others remained.

Looking back, it was as if the goddess was manifest in her at times: when making love, when walking in a certain way, when she smiled, or laughed or played the violin. Had I seduced her - or had the goddess within her seduced me? It did not seem to matter.

Today, I am happier - and still with her, although I am now at another school and she is working. The large city where we share a flat shields us from curious eyes. Some time ago we went to a few clubs, met others of our ilk. Some were surprised at our difference in age (I am just over twice hers), others are accepting. Would even those who accept us feel different if they knew of her youth, and my position, when we became lovers? Would my school force me to resign if they knew? Probably. So secrets remain and discussion does not arise, and I cannot but wonder how many others like me have gone down that same road and failed to survive, their journey of love cut short by a society that does not care or wish to understand. There still seems an awfully long way to go.

Sappho

Fragment 41:

Beautiful girls, toward you
My thoughts will never change ...

Fragments 138/147:

Believe me, in the future
Someone will remember us ...

Because you love me
Stand with me face to face
And unveil the softness in your eyes ...



SAPPHO - POETIC FRAGMENTS: Translated by DW Myatt, with five colour illustrations by Christos Beest - available from Rigel Press, priced £14/\$35 Air Mail.

Sinister Tradition - Further Notes

Bron Wrgan:

The Western Aeon has as its esoteric centre two nexions. Both were established - c. 500 eh - at a time when there were beliefs in 'Thule' (qv. 'Lands of the Dark Immortals' MS). One of these nexions is known by Sinister Tradition as 'Bron Wrgan'.

Several sites are mentioned as being the location of this nexion, amongst which are: Caer Caradoc near Knighton; Caer-din Ring, Clun Forest; and a site about 3 miles NE of Knucklas, near a batch, where severed heads were reputed to be set up, within an enclosure. There is a stream here mentioned in 'Morte d'Arthur' - the steps in the stream being the site where two knights fought.

The other twin nexion is north of Bron Wrgan.

One of these nexions is 'negative/Dark', the other is 'positive/Light'. The magickal centre of the New Aeon is inbetween these two nexions - thus this centre is a new nexion, a combination of the qualities of the two previous ones. Fundamental to the aims of the ONA is the completion of this nexion - that is, to fully open the nexion in order to presence the New Aeon as the other two nexions wane, their purpose having been fulfilled.

Petriochor:

1) Prepare an area of soil at least three feet square. This must be kept free of plants and should ideally be exposed to the sun for at least part of the day, and unshaded by trees etc. If possible no pesticides, fertilizers etc should be present, but it should also have a high organic content from previous cultivation.

2) Collect some of this soil at a specific time between the last full Moon in May and the full Moon following the Solstice. This time depends on the weather, but is always in the hour before dawn. The time is right when following a period of warm, dry weather which has lasted for at least seven days, there is rain in the hours before dawn. This rain should ideally be a light drizzle.

3) The soil should be collected and placed immediately in an airtight container. As soon as possible it should be transferred to a suitable receptacle connected to distillation equipment, and a low heat applied for a period of time which only practical experiment can show. The "essence" collected is the basis of the incense.

4) Then make up as a normal perfume/oil using a natural base, eg. sweet almond oil, into which the "essence" is infused/mixed.



ΠΙΧΛΩ ΔΕ ΔΙΔΕΙΣ ΚΑΙ ΔΥΟΙΣ ΟΙΜΩΝ ΚΑΤΩ ΜΕΣΗΚΕΝ
ΑΥΤΟΥ ΚΩΤΑ. ΚΑΙ ΠΕΠΤΩΚΟΤΙ ΕΡΙΤΗΝ ΕΠΕΝΔΙΩΜΕ
ΤΟΥ ΚΑΤΑ ΧΘΟΝΟΣ ΑΤΑΞΟΣ ΝΕΚΡΩΝ ΣΩΤΗΡΟΣ ΕΥΚΤΑΚΩ
ΧΑΡΙΩ

H.P. Lovecraft and the Dark Gods

A lot has been said and written in recent years about the writings of H.P. Lovecraft, particularly his Cthulhu mythos, but to gain an insight into the truth it is necessary to compare Lovecraft's mythos with one of the most sinister traditions of Occultism.

Lovecraft, aware of parts of the ancient tradition of the Dark Gods, dramatised and mis-represented the tradition as a whole. Part of this mis-representation was literary, some of it arose because Lovecraft could not see beyond the Abyss where opposites are meaningless, but most of the mis-representation arose because Lovecraft had access to only part of the tradition, through his own Occult researches and sometimes inept experiments with dream control.

To these, he added inventions of his own - such as the so-called 'Necronomicon' (the book of this title published by Colin Wilson et al is a hoax) - which he wove into the cthulhu mythos. This mythos bears about as much resemblance to the genuine tradition of the Dark Gods, from which it is derived, as a fir tree does to an oak.

One of Lovecraft's mis-representations is in naming the Dark Gods. The Dark Gods (or 'forces') may be symbolised by vibrations, since it is partly through such vibration that certain levels of consciousness may be reached. These levels re-present primal Chaos - that is, they are devoid of Word since such levels pre-date the covering up, by Word, ritual, ideal and even myth, of the essence from which Being and non-Being were derived. Viewed conventionally, these entities are negative and by their return restore Chaos - that is, they destroy the historicity of Being. When seen through the stricture of opposites such a return is terrifying.

According to tradition, the Dark Gods are waiting, in what may be described as a parallel universe, to return to Earth and thus our spatial, causal universe. Essentially, the universe of the Dark Gods is acausal and the two universes may be re-presented as being joined by various Star Gates (or more accurately 'nexions'). These 'Gates' are regions of space-time where passage from one universe to another is possible at certain times - that is, when the Gates are aligned according to their cosmic cycle. Traditionally, it is believed that these Gates open about once every 2,000 years. Because of the nature of the two connecting universes (that is, their difference in time and spatial geometry) not only is physical travel possible between them, but also to a limited extent, a special form of astral travel. This astral form is possible because our own consciousness, by its nature and evolution, is partly acausal and therefore already to an extent on a primal level part of this other universe. Thus, it is possible for an individual to journey into the other realms where the Dark Gods are waiting just as it is feasible - if the psychic Gates are opened - for those dreaded and negative entities who are seldom named to manifest on our level. Such travels are manifestly only feasible when a nexion is about to be opened, is open or is closing - that is, at the beginning and ending of an Aeon. At other times, travel is very difficult and very severe measures must be taken in order to create the energy required. Such methods have seldom been used in the past: they involve great danger to the individual(s), hideous rituals of suffering and sacrifice, or immense detail in preparation and the acquisition of a crystal tetrahedron of the right quality.

The intrusion of these entities into our universe takes many forms, both physical and psychic, and here again Lovecraft has mis-represented them. According to Tradition, the last overt physical manifestation took place thousands of years ago, around 8,000 BP and gave rise to, among other legends, the myth of Dragons. Prior to this, the sinister tradition speaks of the first coming of the Dark Gods at the dawn of our consciousness - probably around 20,000 yrs BP. Psychic intrusion is often minimal but nevertheless terrifying for some. According to one recent account: "They lurk at the threshold of existence preening their wings and eyes and sounds which they send forth to all who have ears to hear and minds to know. And they wait and reside in the space between worlds, the space that is the corner

of the meeting of dimensions. They are the destroyers ... the bornless forever who wait for our call. Soon they will come to collect that blood which is required by Them. To understand Them is to pass that Abyss beyond which the man ceases to be."

Such manifestations often take the form of nightmares when unsought, and occasional madness is not unknown among those who have deliberately tried to bring the Dark Gods: for example, in a case known to the author a group tried, in the early seventies, to invoke these forces. The working was only partially successful and one of those involved went mad.

One of the most noticable effects of deliberate contact by Adepts is the change that results in the consciousness of certain groups of people and individuals - such as a resurgence of primitive atavisms. Such changes are often misunderstood, bound as most people still are by old Aeon concepts of duality, and over recent decades these changes have been a prelude to the calling forth that will re-open the physical nexion and return the Dark Gods to our universe and thus the Earth itself.

The details that Lovecraft gives regarding 'calls' and rites are mostly fanciful and only in a few places does he inadvertantly reveal the truth - for example, in his mention of the trapezohedron and 'Azathoth'. The key to travel along the passages between the star nexions is the Nine Angles and the key to the Nine Angles is the crystal tetrahedron which is activated by voice vibration. 'Azathoth' as described by Lovecraft, is a symbolic and distorted re-presentation of the intersection, in acausal space-time, of these astral star passages: a kind of galactic vortex or node. Those who journey there never return the same. Along the star passages the shells of long dead civilizations lie strewn.

The Nine Angles (the key to contact both physical and astral) are re-presented in the septenary Star Game and it is through this symbolic re-presentation that the magick of the Dark Gods is made manifest. The rest, to the uninitiated, is sheer terror.

* * * * *



Mistress of Earth (Atu III)

And in her rooms hang
Scarlet tapestries as
invocations of sensuality
Carpets of crimson and gold,
Rugs of ebony fur,
the pelt of a wolf
teeth exposed in a snarl of defiance
before the dancing fire
that warms the room like
brandy in the blood.
A scimitar hangs above the fire-place
A curve of silver,
as lethal, as exact as
the point of death.
Strange figures leap in unknown horizons
Images of erotic suggestion, bloodied shadows,
illuminate the jewelled darkness
of her home.

And in a locked chest on her table
lies her book of black,
her detailed analysis
of lives seduced by her own,
of existences degraded to debauchery,
of lovers driven to blood,
of her casual acquaintances that
fulfil her darker intent
cause conflict, disarray, chaos
to burst
like fires of surrender
upon the human fray
She executes her skill, with sensuous stealth,
She captivates to ruin, with a look,
with a toss of her stormy hair.
She exerts her will with a
subtle definity none can oppose,
She draws them with magickal ease
burns before them like a blaze,
lies cool above them,
as complete, as potent as the Moon
She rouses their dark awareness
She lights a vital spark
that fires to destruction
or flames fierce and free
She - more beautiful, more bitter,
more black than the Abyss,
a numinous spark in the ravaging dark
a ruthless power in the guise of
Scarlet surrender
A Cat at her game of mice and men,
pawns in her motions of War,
pieces in her moves of desire, of rebellion
of carnal cultivation.
She feasts upon her orchestrations
A Devil-woman in her ebony crystal cave
Chaos and Catastrophe,
revolution and riot



Wild carnal awakenings that fructify
the Earth with vibrant energies.
She glistens and melts and
flames before them,
filled with a fierce fascination
for the folly of human lives.
Driven by a force that is the
Moon, the Sun, the wilderness
Storm in her veins, the fire
of a warrior in her heart.

And upon her inner thigh
as an imprint, like a kiss
the scarlet mark of Satan
lies like daggers of swollen bliss
A charm, an enhancement,
a warning,
a key of doom to be touched
and taken,
as a poisoned chalice of wine
She works in their blood
like a fear, like a flame
Hers is a kiss of death and fire
Hers the seeds of a black serpent sown,
The dice is loaded, the cards are stacked
and every hand that's played,
reveals the queen of spades,
and every step that's taken,
every path that is followed
leads to tortuous tests,
footprints filled with blood,
a vital awareness that is a drug
of ruin, a gauntlet of challenge
through the will of She
that lives in them yet,
as irresistible as the pull of the Moon,
as immortal as the midnight shore,
as fierce and as cruel as fire.
She culls and captivates and manipulates
with acausal aim,
A dimension beyond them
as untouchable as the wind,
as free as a raven's wing,
A force of nature in sensuous stealth revealed.



She waits in a space of aloneness
for her prize,
for her Prince of Darkness to come,
for Satan to fulfil the promise
of his mark,
the kiss of blood she wears
like a charm, like a wedding ring,
as an imprint upon her
inner thigh.

Brenna Kinsley

Sinister Chant - Further Notes

The aim of this MS is to make the techniques of Sinister Chant more accessible to Novices, primarily by providing a way of transcribing chant neumes ('Square' and 'Sangallian') into modern 'blob' notation, thus giving an approximate, performable description of the Chants (qv. 'Naos', 'Hostia', 'Black Book of Satan III') - at least for those who have some grounding in modern musick theory.

However, an effort should be made to study the basics of early chant notation since this ultimately makes chant accessible to both the musickally accomplished and the layperson - simply because Neumatic Notation (particularly 'Square') is easier to read than modern notation.

Once the less obvious notational structures are understood (such as  = ), then the comparative simplicity of the neumes will be clear. Firstly in this form of notation, there are no dynamics (such as 'largo'; 'cantabile' etc.) - thus, there are less restraints upon performance, and this is a key to understanding the essence of the Chant and consequently, its 'magick'. Chant works as magick if there is some spontaneity, some genuine emotion breathed into the performance - basically the premise of all magickal workings. This is to say that each performance is unique to the performer since s/he, or they, create the texture (or express the 'soul') of the Chant via unique emotions - unique to the individual(s) and unique to all the many other factors converging during that performance. Thus the Chant is meaningful to the Cantor(s), thus real magick evolves.








Obviously, whilst the performance is unique, the Chant itself, if sung correctly, will always bring those energies it is expressive of - ie. the Chant associated with the sphere of Mars ('Agius Alastoros') will invoke energies of sacrifice and death, thus enhancing certain dark rites and acts (culling ...). Sometimes the Chant itself, unaided (with the exception of a quartz tetrahedron), will create a death. Thus, a Chant is most efficacious if performed within an appropriate context. The traditional Chants are re-presentations of specific energies and are genuinely powerful; if one were to sing a Chant - such as the one to return Atazoth - without a specific aim, the effects could be quite detrimental to the performer.

Generally, the 'planetary' Chants may be used in the manner of magick to:
a) increase the consciousness/insight of those singing; b) direct by will and visualization a specific aim appropriate to the sphere; c) alter (via the acausal) the world itself.

(b) and (c) usually require two cantors singing a fourth apart in parallel (for 'dark/destructive' works) or a fifth apart (for constructive workings). (a) is usually undertaken by one individual - the chant being sung three times in succession at sunset for seven days. [If the individual wishes to invoke 'dark/destructive' energies for a specific purpose, then the chant would be performed, over the seven days, one hour before dawn - this being the time favoured for such workings.]

The seven Greek modes (scale system in diatonic composition*) correspond to the spheres of the septenary as follows: Lydian - Jupiter; Phrygian - Saturn; Dorian - Moon; Mixolydian - Venus; Hypodorian (or Aeolian) - Mercury; Hypolydian - Sun; Hypophrygian (or Ionian) - Mars.

The modes used in sinister Chant are the Gregorian or plainchant ones and are related to the spheres (and thus the Greek modes) thus:

 - IV;  - VI;  - V;
 - VII/VIII;  - III;  - I;
 - II

* In modern musick, 'mode' refers to each of the two chief scale systems, eg. major and minor.

Quite simply, the neumes describe the rising and falling of the voice, and the tonal progressions (with perhaps the exception of the more demanding 'Agiōs Atazōth') are usually straightforward and logical. As to the tempo of the performance, there is a consensus of modern opinion favouring a fairly fast pace (equating to the tempo of speech). For magickal purposes - and really, the performance of any Chant is magickal, consciously or otherwise - a Chant should be sung as a 'dirge', intensity being expressed by volume and inflexion. There are some circumstances exceptional to this, but generally this approach is to be recommended.

The method of singing differs from that of modern vocal musick ('pop/rock' has created a lazy, degenerate singing style) and one must hear practical examples to appreciate this method; here, only the guidance of a Cantor trained in Sinister Chant is of any use. In essence, the voice must reflect natural forces - there is a flow, a smooth rising and falling of the voice.

Sinister Chant is not for solo or group entertainment: it is an act of meditation. And a Chant is not a written score, but the quality of enlightenment in the singing of that score ...

The following table gives the neumatic notations and their modern equivalents. It must be borne in mind that when using **C** in transcription, the pitch of middle C has changed over the centuries since the Chants were written down.

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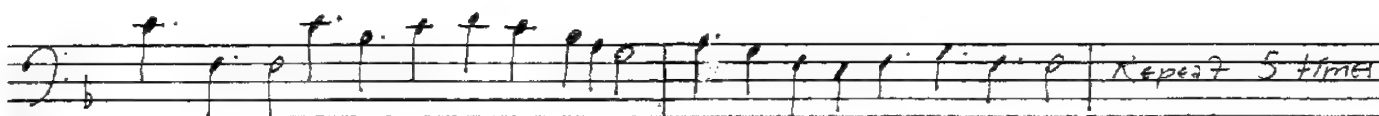
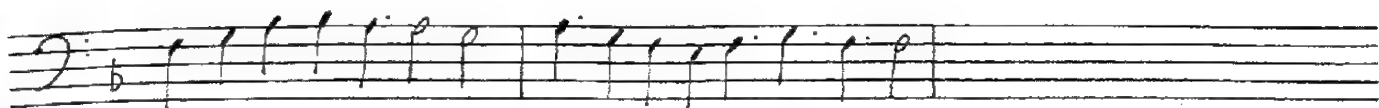
Chant Notation and its Transcription:

	Sangallian	Square	Transcription
Virga	/		
Punctum	· —	■	
Pes	✓		
Clivis	∪		
Scandicus	· /		
Climacus	/ ·		
Torculus	∞		
Porrectus	∪	N	
Pes Subbipunctis	✓ ·		
Torculus Resupinus	∞		
Porrectus Flexus	∩		
Epiphonus	✓		
Cephalicus	ρ		
Distropha and Bivirga	”		
Tristropha and Trivirga	””		

* Note: The above table does not contain the entire range of Sangallian notation.

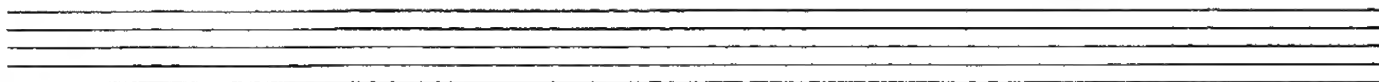
Some Chant transcriptions:

I.

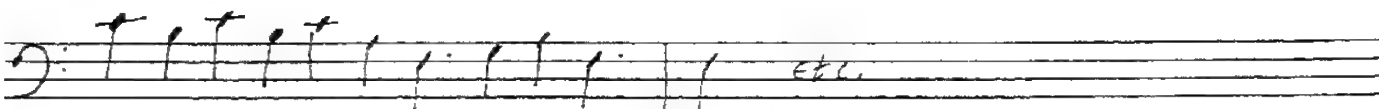
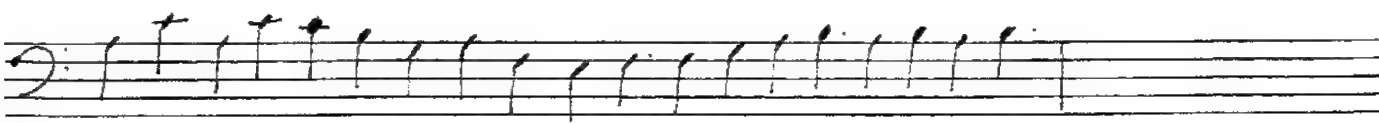
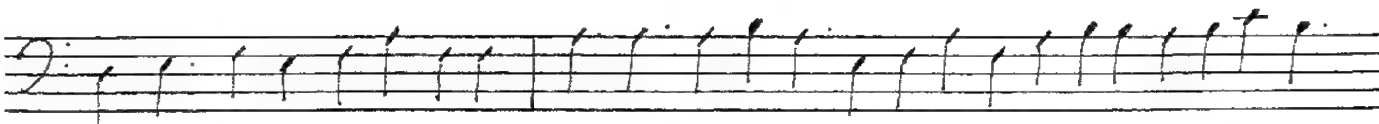
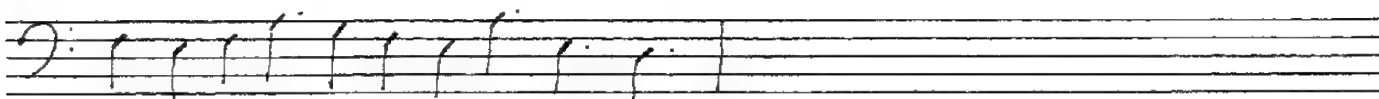
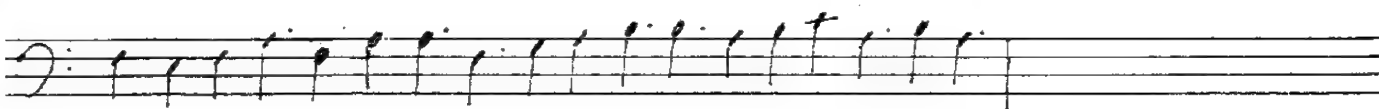
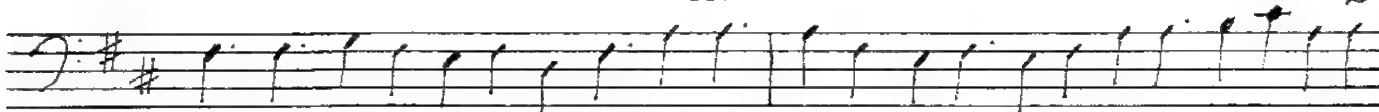


Repeat 5 times

($\frac{8}{7}$)



II.



(Nythra... chant)

SYNESTRY: A Sinister Ceremony

[from 'The Black Book of Satan III']

Location:

Usually an indoor Temple.

Participants:

Amatrix - in white robes
Priestess - in violet robes flecked with purple
Defensatrix - in black, with face mask
Congregation - black robes

Temple preparations:

The altar is covered with a black cloth on which is woven an inverted seven-pointed star and on this is a large quartz crystal (which may be shaped as a tetrahedron).

A large statue or image (Atus III, IV or XX) of Baphomet according to Sinister tradition is to the left of the altar.

Chalices of wine, temple bell, violet candles and incense of Jupiter (both aspects: ie. Beech and civit).

The Priestess and Amatrix stand before the altar, the Defensatrix by the entrance. The Priestess rings the Temple bell seven times to signify the beginning of the rite at which the congregation precess in to the altar and are greeted by the Amatrix with a kiss. They then form a semi-circle before the altar.

The Ceremony:

The Priestess raises her hands, saying:

Wash your throats with wine
For Sirius returns
And we women are warm and wanton!

(The Amatrix hands her a chalice, which she drinks from, then passes to the congregation. After all have drunk, the Priestess holds the empty chalice upside down, and says:)

Before I WAS, you were sightless:
You looked, but could not see;
Before I WAS, you had no hearing:
You heard sounds, but could not listen.
Before I WAS, you swarmed with men,
But did not enjoy.
I CAME, opened my body and
Brought you lust!

(She opens her robe to reveal her breasts. The Defensatrix comes forward and forces the Amatrix to kneel before the Priestess who says:)

My breasts pleased you
And brought forth joy!

(She bends down, and the Amatrix kisses her nipples. She turns to the congregation, saying:)

I opened myself, and gave you knowledge
And the joy of knowledge was sweet.
Desire and knowledge made you great
And we, together, dared to defy!
We feasted and enjoyed!

We sacrificed, and loved!

But then the bastard came:
Yeshua, the deceiver!

Congregation:

Curse him! We curse him!

Priestess:

So we gather again to give praise to her
Who rules our world.
Agios o Baphomet! Agios o Baphomet!

(The congregation repeat the chant seven times while the Amatrix takes up the crystal which she holds in her outstretched hands. The Priestess places her own hands over the crystal. They and the congregation then chant "Veni, omnipotens aeterne Baphomet!" 21 times, the Defensatrix ringing the Temple bell after each chant until the number is reached.

The Amatrix then takes the crystal round the congregation who lay their hands upon it in turn, each silently saying 'Veni, omnipotens aeterne Baphomet' while the Priestess vibrates/chants aloud "Agios o Baphomet".

The crystal is then returned to the altar by the Amatrix while the Priestess lays on the floor, her head touching the feet of the Baphomet image. The Amatrix stimulates her to orgasm using her tongue while the congregation dance around them chanting 'Agios o Baphomet'.

The Priestess channels the energy into the crystal and thence out from the Temple to achieve the desired goal. If no external goal is desired, it is stored in the crystal.

Following the climax by the Priestess, the congregation cease their dance and one by one kneel down to kiss the Priestess and then the Amatrix. As each one does this, the Defensatrix whispers to them: "So it is done again according to our ways, bringing strength and joy."

After the kissing, each rises, bows to the Priestess, and departs from the Temple. After all the congregation have departed, the Amatrix leaves, followed by the Defensatrix. A feast follows, outside the Temple.

The Priestess remains in the Temple until she adjudges the times aright to leave. However, if she so wishes, any member of the Temple who so desires and who has informed her beforehand, may join her in the Temple, whatever energy being produced being directed toward the goal, or stored in the crystal.

In both instances, the Priestess is the last to leave - bowing to the image, extinguishing the candles and chanting 'Ponne, diabolus, custodiam!' as she leaves.)

Notes:

1) The ceremony was originally performed each year on the return of Sirius - although it is often performed now at any time, "Sirius" being replaced by another appropriate star (or sometimes 'the Moon').

2) The rite generates sinister magickal energy - which can be directed via the usual means toward a specific aim/goal/undertaking, or into an individual (eg. a novice), or stored in the crystal to await further use, perhaps at another ceremony (eg. 'Sacrifice').

(Daughters of Baphomet)

* * * * *

The Aims of the ONA

[from 'The Sinister Path - An Introduction to Traditional Satanism']

The fundamental aims of the ONA are:

- 1) To increase the number of genuine Adepts, Masters/Lady Masters, by guiding individuals along the path to Adeptship and beyond.
- 2) To make the path to Adeptship and beyond [the 'Seven-Fold Sinister Way'] more widely available, enabling anyone, should they possess the necessary desire, to strive toward the ultimate goal.
- 3) To extend esoteric knowledge and techniques - i.e. to (a) creatively extend our esoteric knowledge and understanding and thus increase the consciousness of our species; (b) develop new techniques which make this new knowledge and understanding useful to those following the Seven-Fold Sinister Way; (c) implement this knowledge and understanding in a practical way, thus causing change(s) in society/societies. Areas of importance for the immediate future are: (i) musick; (ii) Art/images/'film' etc.; (iii) the creation of an 'esoteric' community; and (iv) the development and extension of an abstract symbolic language ('beyond the Star Game').
- 4) To implement sinister strategy - i.e. to presence the acausal (or 'the dark forces') via nexions and so change evolution. One immediate aim is to presence acausal energies in a particular way so creating a new aeon and then a new, higher, civilization from the energies unleashed.

In respect of (1). This will be a slow process, by virtue of the difficulty of the Way, and the desire of most of those interested in esoteric arts for an 'easy option'. It is anticipated that only about four or five new Adepts (at most) will emerge every decade (i.e. an average of one per year). Of these, only two per decade will probably make it to the stage of Master/Lady Master. These figures are unlikely to increase until the energies of the new aeon become more pronounced (around 2020 eh) - even then, the increase will be gradual. It will not be before 2070 (at the earliest) that there will be a significant increase.

This slow progression is natural and necessary - great numbers are not required in order for the more immediate covert aims (e.g. regarding sinister strategy) to be achieved.

In respect of (2). This will arise by itself provided the continuity of the Order is maintained.

In respect of (3). Since the Destiny of each ONA Adept is unique, these aims and others will be fulfilled by those Adepts striving for the next stage, that of Master/Lady Master. It should be remembered that Adepts - although they possess a knowledge and some understanding of Aeonics - are actually still

swayed by aeonic forces: i.e. their Destiny achieves supra-personal aeonic aims. In effect, their Destiny is part of the wyrd of the civilization and thus the aeon to which they belong. A Master/Lady Master, by virtue of having reached that stage, can transcend this wyrd *and implement their own*.

In respect of (4). The fundamental immediate aim [c. 1990 eh - 2020 eh] here is to actively presence the energies of the next aeon and channel these, via various nexions, forms, structures, 'ideas' and so on, to create the next higher civilization. The former means accessing the acausal [in the simplistic sense, 'returning the Dark Gods' via various rites] and creating those forms/structures necessary to channel the energies so accessed.. This will take several decades. [Some structures/forms/ideas etc. have already - i.e. before 1994eh - been created.] In conjunction with these things, there will be disruption of existing structures/ideas etc. by Masters/ Adepts/novices.

Beyond this immediate aim [i.e. beyond c.2020 eh] there is the nurturing of the new energies and the forms/structures etc. created to presence these. This will last several centuries - and during this time one of the tasks of the Order is to presence the acausal at regular intervals via certain rites at certain sites, thus ensuring the survival of those things imbued with such energies, one of which will be the new civilization and thus the societies it gives rise to.

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Expressed simply, the aim of the ONA is to create a new species - to significantly change our evolution as a species. This will take time - many centuries, in fact. The Seven-Fold Way is a practical means whereby an individual, *now*, can develop and so become a part of this new species. The other activities which the Order pursues are directed toward changing present structures and creating a new civilization whereby this new species can be made real *on a large scale*: the societies of such a civilization aspiring to realize this goal in a practical way.

The ONA is not interested in transitory 'fame'/notoriety - and neither does it desire to attract large numbers of 'followers'. It is not in the business of competing with other 'Satanic' or 'Occult' groups because such groups are irrelevant, lacking any understanding of sinister strategy and incapable of really guiding their members toward and beyond a genuine Adeptship. Such groups usually represent the ego of one person, who surrounds him/her self with sycophantic followers, and/or they fumble about in diverse mumbo-jumbo lands, playing fantasy games, try to evoke long-dead archetypes and forms, and worship their petty, mostly bovine selves.

What the ONA desires to achieve is significant and worth-while - it is not transitory. The ONA does not depend on the whim of some self-appointed 'leader' as it does bleat about some fantasy-given "mandate" from some "higher authority". It does not peddle some spurious, continually updated theory nor offer religious answers to keep individuals in thrall. Neither does the ONA declare that

its worth is based on some pretentious/legendary 'tradition'. The worth of the ONA lies in its aims and the practical methods it has created, and will create, to achieve those aims.

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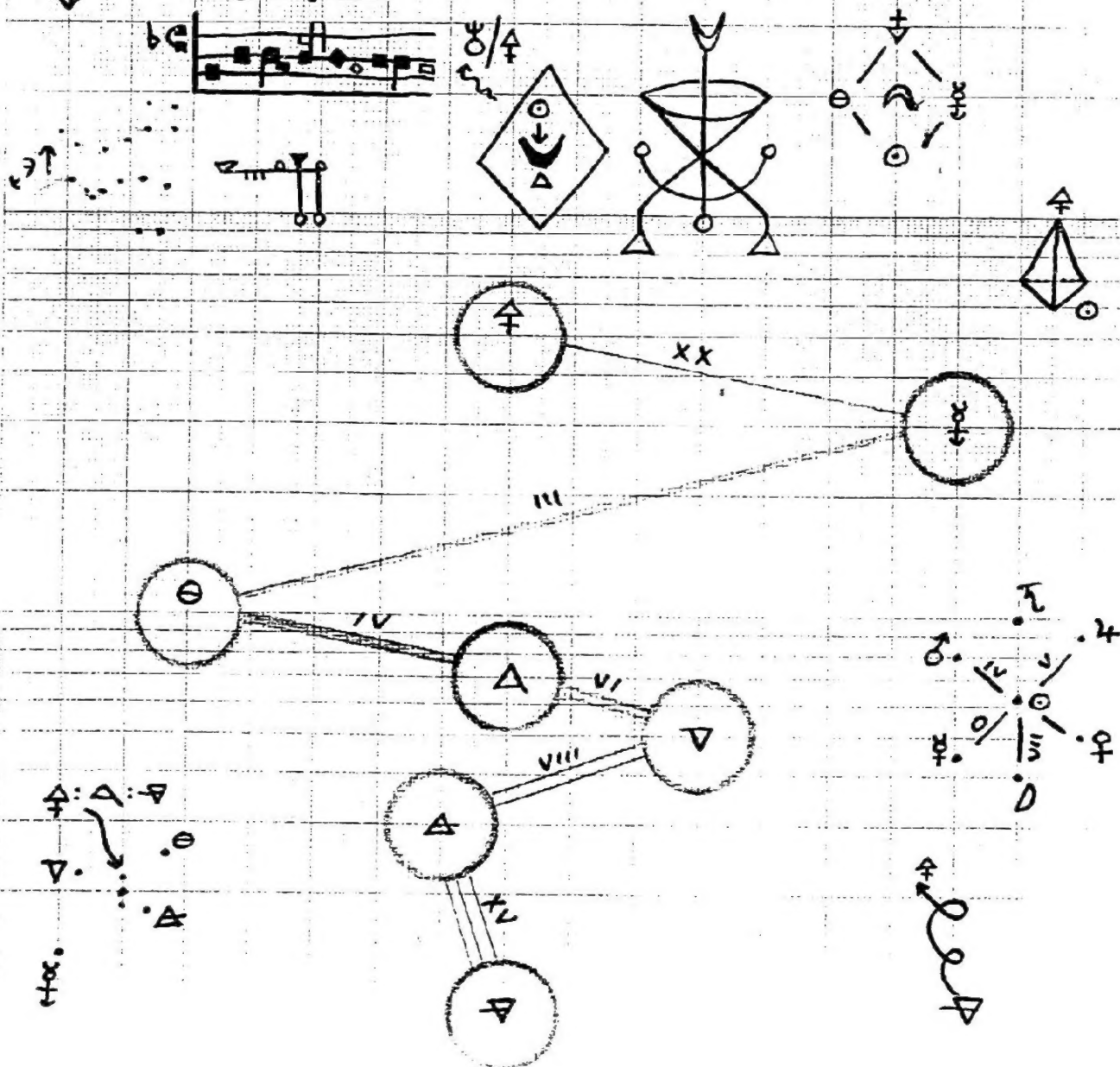
Membership of the ONA basically means an individual following the Seven-Fold Way as explicated in the various Order MSS. Members should understand that they are thus part of an Order which has long-term aims - of centuries and more. By actively following and using the methods and rites of the Order they are actively aiding those aims.

The rites of the ONA - and the Seven-Fold Way itself - create and/or maintain those sinister energies which the ONA represents and has accessed. In effect, an individual, undertaking, for example, a rite from 'The Black Book of Satan', is aiding those sinister energies and thus the sinister dialectic. ***Such rites and the Way itself have been created to do this*** - that is, they directly presence the acausal.

Each member of the ONA is thus a nexion to the acausal - they are participating in, by their following of the Way and by the rites they undertake, the work of evolution: they are making their lives instruments for acausal change. Expressed simply, they are fulfilling the potential latent within them. They are positively contributing to evolution - they are using their lives to some purpose. Members of the ONA are doing and achieving - they are being significant and shaping future events. ***They are making history.***

Compared to this, other groups are irrelevant.

* = Dabih [95]



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